

The
Cleveland
Museum
of Art

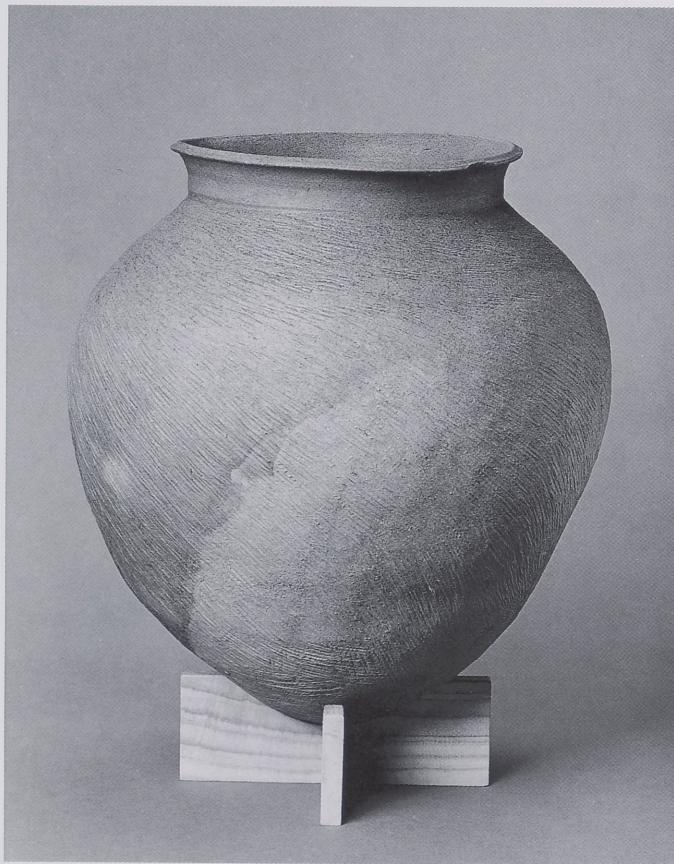


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Members Magazine

Current Exhibitions

Cover: Asian Autumn 1995 focuses on Japanese and Korean ceramics, 2500 BC–AD 1600. In the Niigata region on the northwest coast of Honshū, Japan's largest island, "flame pattern" vessels with exuberant sculptural rim designs were the norm during the middle Jōmon period. This pot (about 2500 BC, h. 61 cm, John L. Severance Fund 84.68) is among the few large containers to have survived intact



The dense, impressed cord patterns organized on a diagonal axis energize the surface of this wide-mouth jar from the Kamakura period (1300s, h. 58.5 cm, private collection). Suzu wares of this shape and scale are rare, especially outside Japan

EARLY CERAMICS FROM JAPAN AND KOREA: ASIAN AUTUMN 1995

Gallery 121, through December 3
Earthenware and stoneware vessels from 2500 BC to AD 1600

DOROTHY DEHNER: DRAWINGS, PRINTS, SCULPTURE

Prints and Drawings Galleries through November 5
Important works from a distinguished career

STANLEY WILLIAM HAYTER'S LEGACY IN AMERICA

Prints and Drawings Galleries through November 5
American modernism from the seminal printmaking workshop

RALPH BURNS PHOTOGRAPHS: GRACELAND

Gallery 105 through November 12
Images from an annual pilgrimage

GREEK ISLAND EMBROIDERIES

Gallery 106 through Spring 1996
Treasures of a vanished folk art

From the Director

Dear Members,

Time to talk about the future. Great comprehensive art museums like ours stand at a watershed moment, as our roles as messengers among cultures and expressions of the civic imagination grow ever more important in this increasingly diverse, visually oriented culture. What will a visit to the Cleveland Museum of Art be like in 50 years? In five years? Who will visit the museum? How will the museum reach out to broader audiences?

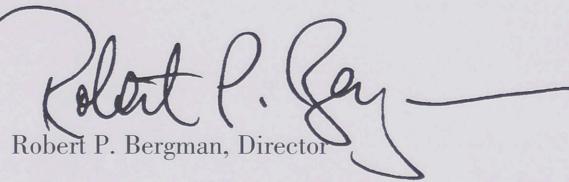
For explorations of these questions and many more, please take part in the upcoming Director's Forums, examining issues affecting cultural institutions and their communities. The forums are part of our strategic planning process to engage you in dialogue about the future of the museum and its role in the community. This institution exists to serve the public good. What does the public want and need from the museum? How can we respond? These issues will be central to our mission for the 21st century.

Each of our three featured speakers is a respected expert in his field. The first, Derrick de Kerckhove, director of the McLuhan program in culture and technology at the University of Toronto, discusses on October 6 the technology that is increasingly associated with museum experience. The following Wednesday, October 11, Princeton University's Paul DiMaggio takes a sociologist's perspective, considering how our evolving society relates to its cultural institutions. Our final speaker, on November 1,

is University of Chicago psychologist Mihaly Csikszentmihalyi, whose influential "flow theory" of aesthetic experience provides fascinating models of how the human mind responds to works of art. Technology, social structures, educational/psychological theory—these three factors will have enormous influence on the 21st-century museum experience. Join us at 6:00 each evening to talk about it.

Before we get to the 21st century, however, we will arrive at next month. *African Zion: The Sacred Art of Ethiopia*, a beautiful and moving exhibition of art from one of Christianity's oldest traditions, opens on November 14th. Mayor Michael White, recognizing the importance of *African Zion* to our community, has agreed to serve as honorary chairman of the exhibition. We have convened an exhibition advisory committee to help connect these remarkable works of art to the broadest possible community of viewers. If you are interested in helping in this mission, please see page 15 for more details.

Finally, I'd like to congratulate Karel Paukert, curator of musical arts, John Ewing, coordinator of film programs, and Frances Taft, honorary trustee. Last month, each accepted a Cleveland Arts Prize Special Citation for long-term efforts to enrich Cleveland's cultural life.


Robert P. Bergman, Director



Join Rodin's *Thinker* in pondering the future during our Director's Forums in October and November (here, preparator Joan Neubecker cleans a bird's nest out of the sculpture on the south steps)



Sculptured tubes made of clay, like this haniwa horse from the early Kofun period (AD 250–600, h. 59.7 cm, Norweb Collection 57.27), were placed in and around burial mounds. Symbols of property and rank, they may represent the first public sculpture in Japan

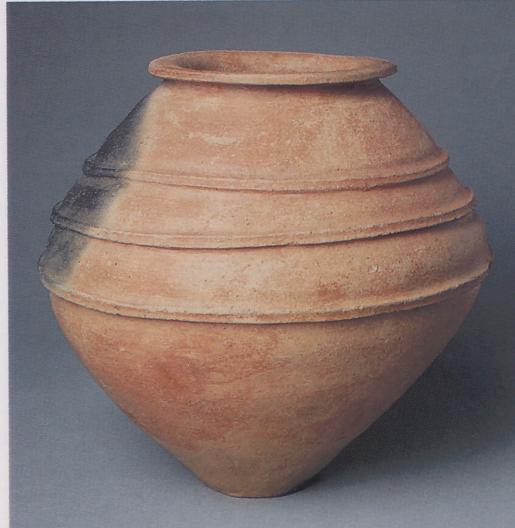
Asian Autumn

**EARLY
CERAMICS
FROM JAPAN
AND KOREA:
ASIAN AUTUMN
1995**
through
December 3

Clay soil has been used throughout the ages to create basic utilitarian objects. Among the ancient cultures of Japan, the first to produce pottery was the Jōmon (about 10,500–400 BC). Jōmon wares were hand-built using coils of clay, and two basic shapes prevailed: one rounded with a pointed bottom, and the other with straight sides tapering to a flat disk-shaped base. Undoubtedly used for cooking, these vessels were probably set into an opening in a simple ceramic hearth. Before being fired, they were embellished with impressed, incised, or applied decoration. Rough, twisted cords used alone or wrapped around sticks or paddles and then pushed into a soft clay surface created a large repertoire of decorative patterns and gave the period its name (*jōmon* means “cord motif”).

Jōmon culture was dispersed throughout the Japanese archipelago, from Hokkaidō in the northeast to Kyūshū in the southwest. These hunting and gathering people lived in tribal units within territorial boundaries along the coastlines and inland plains, where lush vegetation (especially nuts) and sea and animal life provided sustenance. Specific ceramic body shapes and decorative patterns were popular according to the geographical region and the time. The areas to the north and east produced lavishly textured surfaces throughout the early and middle Jōmon periods (see cover). Later and in the west and south, surface decor and sculptured projections became less and less important as practicality became essential.

The continuous, even depressions on each of the three decorative bands of this late Yayoi jar (about AD 200, h. 29 cm, purchase from the J. H. Wade Fund 84.26) suggest that it was spun on a potter's wheel.



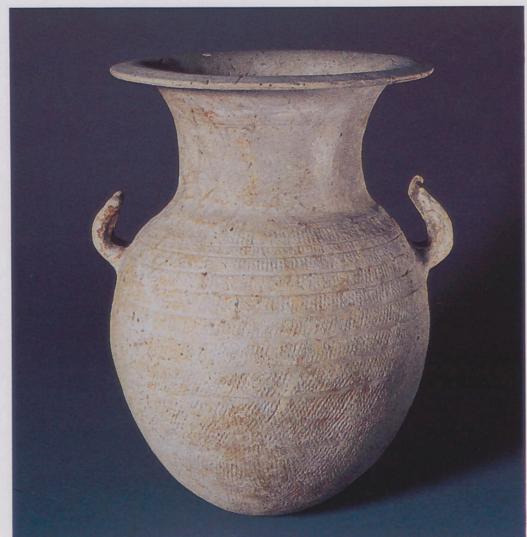
As the Jōmon evolved into the Yayoi, Japan's second Neolithic culture, settlements became permanent and more complex and communication throughout the islands expanded, primarily by sea routes. With the Yayoi came the rudiments of the modern Japanese language, stone and iron artifacts, wood objects, textiles, and glass as well as ceramics.

The Yayoi culture (400 BC–AD 250) had its beginnings in the west, on Kyūshū. Closer to the Korean peninsula than any other part of Japan, Kyūshū is also the site of the earliest

rice cultivation in the islands (about 400 BC). Large storage jars first appear in Yayoi culture, reflecting the need for functional vessels in an agricultural society. Artisans began to specialize, creating functional objects for specific household and village use. Ceramic production is thought to have been women's work, as it probably was in the Jōmon period. Yayoi pottery looks different than that of classic Jōmon, for it relies more on form than decoration for aesthetic effect. Yet the manufacturing and decorative techniques used were the same. The sharp, smooth Yayoi ceramics were fashioned from coils or bands of clay, and the larger pots were paddled, scraped, smoothed, and occasionally adorned with plain string courses.

The Yayoi had effective systems of communication and defense. Chinese dynastic histories provide accounts of Japanese envoys in the first, second, and third centuries AD bringing tribute to the Han court. Clearly the Yayoi were knowledgeable about the seas as well as the people and culture of the continent, includ-

Jars like this large one from the late Yayoi period (about AD 200, h. 34 cm, Edward L. Whittmore Fund 89.69) held water or food. They were meticulously scraped to compact the clay and produce a light, hardened wall. The outer skin was carefully smoothed and then burnished, creating an attractive surface and an effective seal for the porous clay body. Vessels of this shape with red-burnished surfaces have been identified as ritual ceramics because of the archaeological context in which they were found



The horn-shaped handles found on globular jars like this one (about AD 300, h. 23.5 cm, 75th anniversary gift of George Gund 91.137) represent the first attachments made on a clay body in Korean ceramics. The pinched coils of clay were put on after the surface was decorated

While thin, the clay used in this Heian period jar (1300s, h. 36.2 cm, private collection) was not well refined. Because of the gasses emitted by impurities in the body, bubbles formed beneath the lustrous green glaze. Filled with sacred religious objects, the jar was buried with a simple overturned clay bowl for a lid and then covered with charcoal, earth, and rocks. The glaze was thus well protected in the burial mound

ing that of the Korean peninsula. Goods found in mound burials of the late Yayoi period in northern Kyūshū and the Nara plain (southern Honshū) confirm such contact and the special value placed upon imported items such as glass beads and metal weapons.

The southern Korean peninsula, an area of established iron and ceramic production, had a major impact in the later Yayoi period and beyond, into the material culture of the Kofun era (AD 250–600). During the third to fifth centuries, tomb building in Japan was influenced by the elaborate earthen mound burials of the Kaya and Silla states in the southern Korean peninsula. There both red and gray earthenwares have been discovered in dolmen burials, where smaller stones support a large slab of stone over a grave. Open-pit kilns point to improved firing techniques, and bowls and dishes of varying sizes, pedestalized dishes, large coffin jars, and steamers for cooking grains

have been excavated. Pots with bulbous bodies, tall prominent necks with flaring rims, and horn-shaped handles are noteworthy. Seen in the context of previous shapes, these horned vessels are elaborate, even baroque. The red ochre and black colors, or even colored lacquer, are evidence of the skills Korean potters had developed during the first to third centuries. The surface decoration of these vessels embraces an assortment of impressed, paddled, and incised overall designs, as if the artisan was trying to make the vessel look like a basket or textile.

These protohistoric wares provide the technical and cultural background for an impending explosion in ceramic production in Korea. The development of a denser clay paste allowed more complex forms while improved kiln technology permitted an expanded and more efficient production of ceramics. The hard-fired gray Silla stonewares of the third to fifth centuries, a time of dynamic political and social stratification, are a product of this southern ceramic industry. Fueled by domestic strength, foreign expansionist goals, raw materials, and technical expertise, stoneware production crossed the Strait of Korea into Japan.

The artisans who immigrated brought the potter's wheel, chambered kiln, and more detailed knowledge of refractory clays. The partially vitrified graywares of the sixth to tenth centuries known as *sue* ware are the products of

this infusion of Korean ceramic knowledge into Japan. Ranks of established potters were also called upon to produce the clay cylinders, or *haniwa* (rings of clay), to be installed in and on tomb mounds in the Nara plain beginning in the later fourth century. Initially, these large clay cylinders acted as stands for burial goods within tombs. Subsequently, they took human or animal form and have been found in impressive numbers on the slopes of fifth-century aristocratic tomb mounds. While their function is still a matter of considerable discussion, apparently *haniwa* had symbolic meaning as well as the practical function of increasing the stability and visibility of these immense earthen structures.

Potters found local sources for clay and built hillside kilns in the fifth century to produce *haniwa* for specific burial sites. Clan settlements reveal a real commitment to *haniwa* production in the Osaka-Nara plain region. Some kiln sites were maintained for more than a century despite the dispersion of the burial mound locations.

Gradually, the increasing importance of high fired stonewares for religious and secular purposes spurred regional variations in ceramic shapes and surface appearances. *Sue* ware's origins in fifth-century Korean Kaya stonewares (recovered from burial sites in western Japan) took on a decidedly regional character beginning in the late 500s–early 600s. Trained artisans moved to outlying regions to provide goods for government offices and a growing Buddhist monastic system as well as the general populace, invigorating economies and sparking the development of regional ceramic centers throughout the islands. For example, sophisticated examples of *suzu* ware from the Noto Peninsula, which juts into the Sea of Japan, have been found that date from as early as the 12th century.

Yet the *haniwa* earthenware and early *sue* stoneware traditions—not the ceramic traditions of the Nara and Heian periods (710–1185)—provided the basic sense of form, surface, and color informing the extraordinary, naturally glazed vessels of the Kamakura and Muromachi eras (1185–1568). The elegant synthesis of curves and angles, in form as well as decoration, is a hallmark of Japanese design. Its beginnings lie in pottery created more than 10,000 years ago.



Michael R. Cunningham, Chief Curator of Asian Art

Royal Regalia

Originally a tribal society, the Khitan ruled an empire known as the Liao (907–1125 AD) encompassing Manchuria, much of Mongolia, and northern China. Silk textiles—important to Liao culture—were used for garments, furnishings, currency, tender for taxes, trade goods, and diplomatic and imperial gifts. The newly acquired robe and boots are believed to have belonged to a female member of the royal family because they are decorated with phoenixes, the mythical birds associated with the empress (the form of the phoenix was one of many things the Liao incorporated from Tang culture). To complete the costume, the robe would have been worn with wide pants (tucked into

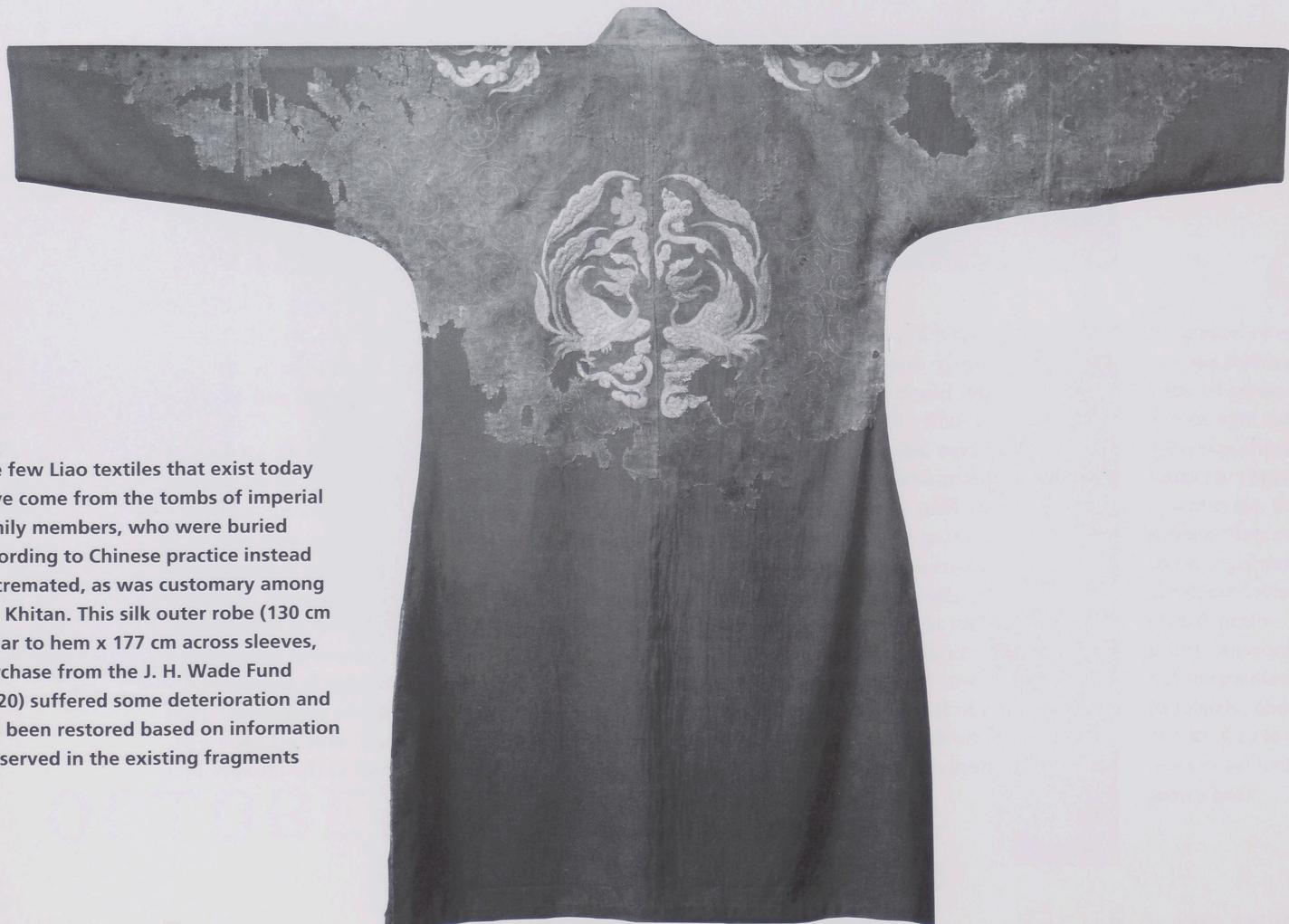
the boots), a skirt, one or more short jackets, additional robes, underwear, a hat, and gloves.

Gold thread forms the overall pattern of vines and leaves on the robe, with a large pair of phoenixes among clouds embroidered on the back, small phoenixes on the shoulders, and the remains of another large embroidery of phoenixes on the front. Lined with silk, the robe has a layer of silk batting for warmth. The outer fabric of the boots is silk tapestry with gold. Paired phoenixes diving after a flaming pearl appear on the front and back of each boot and, in reduced scale, on the instep.

Not only spectacular visual achievements, these burial finds are also important evidence of the technical mastery of Liao weavers.

Anne E. Wardwell, Curator of Textiles

The Liao boots (each 47.5 x 30.8 cm, purchase from the J. H. Wade Fund 93.158, 93.158a) may have been used for ceremonial occasions or as part of a burial costume. One of the boots disintegrated because of physical conditions in the tomb and has been reconstructed. The fragments were washed, blocked, and sewn on a form based on the completely preserved boot



The few Liao textiles that exist today have come from the tombs of imperial family members, who were buried according to Chinese practice instead of cremated, as was customary among the Khitan. This silk outer robe (130 cm collar to hem x 177 cm across sleeves, purchase from the J. H. Wade Fund 95.20) suffered some deterioration and has been restored based on information preserved in the existing fragments

Party Animal

The gilt-bronze *Mat Weight in the Form of a Bear* (h. 15.7 cm, John L. Severance Fund 94.203) illustrates the new naturalistic interests of Western Han dynasty sculptors



Portrayed as a cuddly creature in this recently acquired gilt bronze, the Asian black bear (*Ursus thibetanus*) is actually ferocious. In fact, references to fearsome hunts and encounters with bears figure prominently in Chinese literature of the Western Han dynasty (206 BC–AD 25) when this engaging object was made. In one account, an imperial party was attacked. In 38 BC, so the story goes, Emperor Yuandi was relaxing with other members of his party in the women's quarters after watching animal fights. All at once, a bear—having escaped its nearby confines—made for the group and threatened the emperor. Seizing the moment, a certain Lady Feng stepped forward to confront the

beast, which was quickly subdued by bodyguards. For her bravery, the formerly obscure junior concubine was promoted and her son dubbed Lord of Xindu.

Engaging functional works of art representing creative transformations of animals—both wild and domestic—are among the greatest achievements of Han dynasty sculptors. The ironically charming new bear, for example, was originally one of a set of weights used to anchor woven mats upon which diners at formal banquets sat, cross-legged, in front of low wooden tables. Such weights were also frequently buried with other luxury goods in aristocratic Han tombs. In one such burial, four sinuous gilt-bronze leopards were found at the corners of a

decayed mat bearing the containers of a symbolic banquet. The inspiration for these objects can be traced, at least in part, to the growing size and importance of the imperial zoological park and hunting reserve adjacent to the palace. This huge natural park, designed as a microcosm of the empire, allowed the emperor and his courtiers to observe and study the various species of plants and animals—including bears and leopards—known at the time.

The conception of the brilliant new bear, like the gilt-bronze leopards still in China, suggests that Han sculptors were familiar with their subjects. Although simplified and lacking surface texture, the new weight deftly captures the mass and anatomy of the beast, making it the quintessential image of a bear. Its relaxed, natural pose reflects fidelity to observations of the animal's habits as well as efforts to create an artistic form that in shape and design manifests its intended function as a weight.

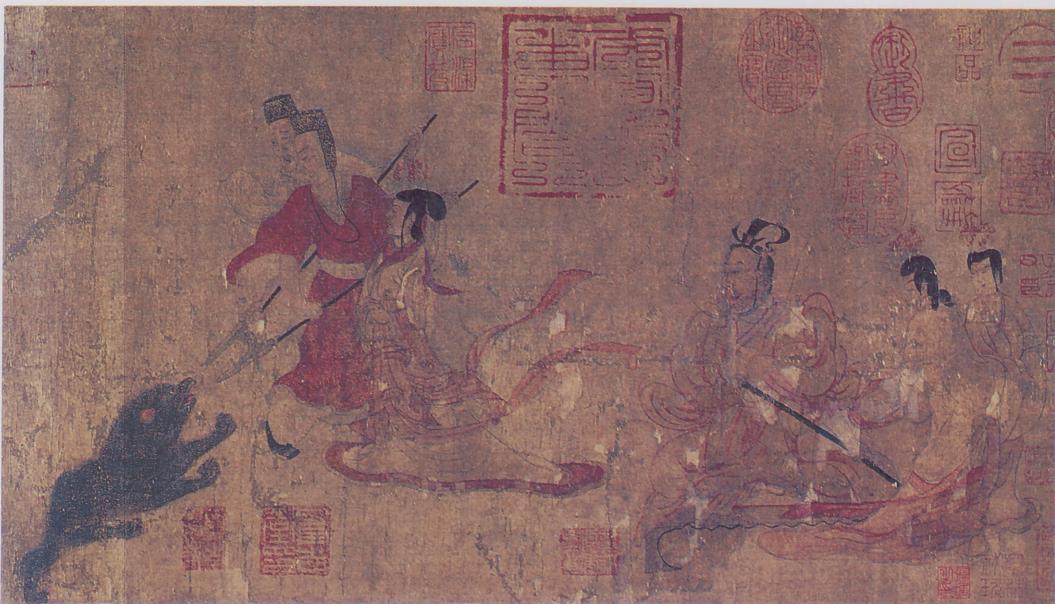
When or where the museum's bear was unearthed is not known. It may have been found—like the only other objects of its kind—

near Xi'an in Shaanxi province, not far from the Western Han capital at Chang'an. In that ancient city, bears had special symbolic associations rooted in astronomy, cosmology, and assumed relationships between the heavens and earth. In China, as in the West, the Big Dipper (Beidou in Chinese, Ursa Major in the West) is traditionally represented by a bear. The relative positions of the Dipper and Polaris, the North Star, encouraged some Han Chinese thinkers to identify Polaris with the imperial palace in the center of Chang'an and the Dipper with the north wall of the

city. In fact, some sources even report that the configuration of this wall resembled the shape of the heavenly constellation.

Two similar pieces are now in the Isabella Stewart Gardner Museum in Boston. Mrs. Gardner bought them from a Parisian dealer in February 1914 with the assistance of the art connoisseur Bernard Berenson. As Mrs. Berenson wrote to Mrs. Gardner prior to the sale, "You will find them endlessly delightful, as nice as the real ones, only more so."

• J. Keith Wilson, Associate Curator of Chinese Art



A paragon of virtue and selfless imperial servitude, the intrepid Lady Feng was immortalized in China in scrolls like the *Admonitions of the Instructress to the Court Ladies* (detail) in the British Museum, but the painter (Gu Kaizhi, about 344–about 406 AD) must never have seen a bear.

Director's Forums

Please join us for a series of three **Director's Forums**, presented in connection with the museum's current strategic planning process. Your presence will provide valuable public participation in this enterprise. Three distinguished speakers will discuss important issues affecting the future of museums and their communities. A question-and-answer session, moderated by Director Robert Bergman, will follow each presentation. WCPN (90.3 FM) plans to broadcast recordings of the forums as a public service. The cafe and store will remain open late each evening. We look forward to your participation. Admission is free.

On Friday, October 6, at 6:00, **Derrick de Kerckhove**, director of the McLuhan program in culture and technology at the University of Toronto, presents *Art and Technology in Museums: A Question of Intelligence Not Memory*. **Paul DiMaggio**, a sociologist from Princeton University, offers *Museums and the Post-Modern Public* on Wednesday, October 11, at 6:00. The final forum takes place on Wednesday, November 1, at 6:00, when **Mihaly Csikszentmihalyi**, of the psychology department at the University of Chicago, presents *Rewards of the Aesthetic Encounter in the Museum*.



1 October/Sunday

Gallery Talk 1:30 *The Hudson River School Painters*. Marty Blade. Sign language interpreter
Organ Recital 2:00 Karel Paukert. Works by 18th- to 20th-century Americans
Family Express 3:00–4:30 *Lands before Columbus*. Free drop-in workshop
Film 3:15 *L'Aventura* (Italy, 1960, b&w, subtitles, 145 min.) directed by Michelangelo Antonioni, with Monica Vitti. A woman on a yachting excursion disappears in this tale of alienation and spiritual emptiness. One of the seminal modern films. Admission \$4, CMA members \$3

3 October/Tuesday

Gallery Talk 1:30 *CMA Highlights*

4 October/Wednesday

Film 12:30 *Discovering the Arts of Korea* (58 min.)
Gallery Talk 1:30 *Pre-Columbian Art*. Robin VanLear
Gallery Talk 2:30 *Chinese Ceramics for the Afterlife*. Joellen DeOreo
Film 7:30 *The Train* (USA/France/Italy, 1964, b&w, 133 min.) directed by John Frankenheimer, with Burt Lancaster, Paul Scofield, and Jeanne Moreau. WWII thriller about French efforts to keep a train full of art masterpieces from reaching Germany. 35mm print. \$4, \$3 CMA members

5 October/Thursday

First Thursday Curatorial consultation for members only, by appointment
Film 12:30 *Discovering the Arts of Korea* (58 min.)
Textile Art Alliance Lecture 1:00 *Capturing Forms and Color: Quilts and Paintings*. Jan Myers Newbury
Gallery Talk 1:30 *CMA Highlights*
Gallery Talk 2:30 *Pre-Columbian Art*. Robin VanLear

6 October/Friday

Gallery Talk 1:30 *CMA Highlights*
Director's Forum 6:00 *Art and Technology and Museums: A Question of Intelligence Not Memory*. Derrick de Kerckhove, University of Toronto
Preconcert lecture 7:00 Carl Woidek
Jazz on the Circle Concert 8:00 *Slide Hampton and the JazzMasters' "Big Band Bird,"* a celebration of Charlie Parker. Call 231-1111. Tickets: \$20, \$18, \$15.

7 October/Saturday

Fine Print Fair at CWRU (see insert)
Korean Arts Day Lecture 1:30–2:30 *Korean Landscape Painting: Past and Present*. Song-mi Yi, Academy of Korean Studies, Seoul
Performance 3:00–4:00 *Korean Music and Dance*. Performers from Seoul, Jang-hyun Won, Yu-lim Jin, Se-hyun Han, and Saeng-kil Lee, offer classical and folk music and Korean dance
Gallery Talk 1:30 *CMA Highlights*

8 October/Sunday

Fine Print Fair at CWRU (see insert)
Gallery Talk 1:30 *Pre-Columbian Art*. Robin VanLear
Organ Recital 2:00 Karel Paukert. Vierne's *Symphony No. 1*
Concert 3:30 *The Aulos Ensemble*. Flutist Christopher Krueger, oboist Marc Schachman, violinist Linda Quan, cellist Myron Lutzke, and harpsichordist Arthur Haas have been performing baroque music on period instruments since 1973. Hailed for exquisite artistry and innovative programming, the Aulos Ensemble makes its museum debut playing works by Rameau, F. Couperin, and Boismortier
Film 3:30 *Modern Times* (USA, 1936, b&w, 89 min.) directed by and starring Charles Chaplin, with Paulette Goddard. It's the little tramp vs. automation in this hilarious social comedy. \$4, CMA members \$3. Kids 12 & under \$2 (this film only)

10 October/Tuesday
Gallery Talk 1:30 *CMA Highlights*

11 October/Wednesday
Film 12:30 *Images of Korea* (17 min.)
Gallery Talk 1:30 *Dorothy Dehner: Prints, Drawings, Sculpture*. Dale Hilton
Gallery Talk 2:30 *Coil and Polish: Pre-Columbian Pottery*. Dyane Hronek Hanslik
Time Travels: Pyramids to Castles 4:00–5:30. An after-school program for ages 9–12 explores what life was like for children in ancient and medieval times. Barbara Kathman leads alternating gallery and studio sessions. Fee: \$35, \$25/CMA family members. To register, send check (payable to CMA) and child's name, age, address, and phone no. to the education department, attn: Time Travels. For further information, call ext. 461
Director's Forum 6:00 *Museums and the Post-Modern Public*. Paul DiMaggio, Princeton University
Slide Lecture 7:30 Annual Harvey Buchanan Lecture. *Arcadian Nightmares: Dorothy Dehner and David Smith at Bolton Landing*. Joan Marter, Rutgers, the State University of New Jersey. Cosponsored by CWRU department of art history and art
Film 7:30 *Blue* (France, 1993, color, subtitles, 98 min.) directed by Krzysztof Kieslowski, with Juliette Binoche. "Liber-



Music

The **Budapest Wind Ensemble** breezes into town Wednesday, October 18, for a Subscription Series concert at 7:45. Rebecca Fischer lectures beforehand at 6:45 on the two-century tradition of European *Harmonien* (wind bands). You can still buy tickets for the balance of the 1995–96 Subscription Series. There are special discounts for museum and Musart Society members, seniors, and students. Pick up a brochure in the North Lobby or call ext. 282.

The free **Musart Series** offers five performances by guest musicians and three organ recitals by Karel Paukert. *The Aulos Ensemble* plays baroque music on period instruments on Sunday the 8th in its CMA debut, with works by Rameau, F. Couperin, and Boismortier. On Sunday the 15th, Swiss organist *Felix Gubser* performs works by Bonnet, Guilmant, Vierne, Dubois, and Widor. At 3:30 that afternoon, guitarist *David Richter* plays works by Rodrigo, Villa-Lobos, Brouwer, Barrios, and Boccia. On Sunday the 29th at 2:00, Australian organist *David Rumsey* plays Mendelssohn, Haydn, Franck, Elgar, and Koehne. Then at 3:30, *Myriad* plays chamber music by Mozart, Walton, and Griebling. Karel Paukert offers **Curator's Organ Recitals** at 2:00 on three Sundays: the 1st, the 8th, and the 22nd.

For information, please call ext. 282. Admission is free, unless indicated; more program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM).

The Budapest Wind Ensemble, October 18

The **Jazz on the Circle Inaugural Concert**, Friday, October 6, at 8:00 in Gartner Auditorium, features *Slide Hampton and the JazzMasters' "Big Band Bird,"* a tribute to Charlie Parker. Parker biographer Carl Woidek gives a free lecture at 7:00. **Jazz on the Circle** is a collaboration among the Cleveland Museum of Art, the Musical Arts Association, the Northeast Ohio Jazz Society, and Tri-C Jazzfest—to bring major artists to the art museum and Severance Hall. WCPN (90.3 FM) plans to broadcast some of the concerts. Other artists to appear include *Abdullah Ibrahim, Gerry Mulligan, Ahmad Jamal, the Tanareid quintet, The Tri-State All-Stars, McCoy Tyner, and Sonny Rollins.* For tickets and subscription information, call Severance Hall at 231-1111.

Slide Hampton, October 6



ated" by the accidental death of her composer husband and child, a woman retreats from the world. Rated R. \$4, CMA members \$3

12 October/Thursday

Film 12:30 *Images of Korea* (17 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *Reading Maya Stelae.*

Dyane Hronek Hanslik

13 October/Friday

Gallery Talk 1:30 *CMA Highlights*

14 October/Saturday

Gallery Talk 10:15 *Egyptian Hieroglyphs: Making Your Mark.* Barbara Kathman

All-Day Drawing Workshop 10:30–4:00.

Registration required by October 13; call ext. 462. Intensive gallery class for all levels. \$20 fee includes basic materials and parking. Please send check (payable to CMA) to the education department, attn: Drawing Workshop. Instructor: Sun-Hee J. Kwon

Gallery Talk 1:30 *CMA Highlights*

15 October/Sunday

Gallery Talk 1:30 *Dorothy Dehner: Prints, Drawings, Sculpture.* Dale Hilton

Organ Recital 2:00 *Felix Gubser.* The Swiss-born organist of Zurich's Church of Saints Peter and Paul and of the city's famous Tonhalle concert hall, an internationally acclaimed recital and recording artist, performs works by Bonnet, Guilmant, Vierne, Dubois, and Widor.

Gallery Talk 3:00 *Personal Perspective on Korean Pottery.* Chin-Tai Kim, philosophy department, CWRU

Family Express 3:00–4:30 *Asian Autumn: Clay Creations.* Create your own clay animal in a free drop-in workshop

Film 3:30 *Rules of the Game* (France, 1939, b&w, subtitles, 110 min.) directed by Jean Renoir, with Marcel Dalio, Nora Gregor, and Renoir. The perennial "second best film of all time" (behind *Citizen Kane*) tells of a diverse group of French citizens who converge one weekend at a country estate. \$4, CMA members \$3



Kieslowski's French flag: *Blue, White, and Red*

Film

Some movies offer escape from reality; others hold up a mirror to society. Five from the latter category make up **100 Years of Magic: Social Studies**, this month's installment of our year-long series of the 50 best movies of all time. Included are investigations of life prewar (*Rules of the Game*) and postwar (*L'Avventura*), tales of poverty (*Viridiana*, *The Bicycle Thief*), and a burlesque on industrialization (*Modern Times*). Sunday afternoons. Admission \$4, CMA members \$3, unless noted.

Re-Routed Train: Originally scheduled for July 16 but not shown because of a shipping mix-up, *The Train* is a WWII thriller about French efforts to keep a train full of art masterpieces from reaching Germany. It will now be shown October 4 at 7:30. \$4, \$3 CMA members.

On the last three Wednesdays in October the three powerful films (*Blue, White, Red*) making up **Krzysztof Kieslowski's Three Colors Trilogy**—perhaps the greatest achievement in world cinema in the 1990s—will be shown as a series in Cleveland for the first time. Inspired by the ideals represented by the three colors of the French flag—liberty, equality, and fraternity—Kieslowski demonstrates how these traditional values are relevant in today's world, as he did with the Ten Commandments in his earlier *The Decalogue*. Although each of the films can be understood and enjoyed by itself, the three take on added meaning and emotional depth when seen together. Intimate, hypnotic, and beautifully shot, they also demand to be seen projected on a large screen, in a quiet, darkened auditorium. Each film \$4, CMA members \$3.

17 October/Tuesday

Gallery Talk 1:30 CMA Highlights

18 October/Wednesday

Film 12:30 Sound of Millennia: Korean Music (59 min.)

Gallery Talk 1:30 *The Golden Age of Spanish Painting*. Joellen DeOreo

Gallery Talk 2:30 *Asian Porcelains and Their Influence in the West*. Marjorie Williams

Time Travels: Pyramids to Castles 4:00–5:30 (see October 11)

Film 5:30, 7:30 *White* (France, 1994, color, subtitles, 92 min.) Krzysztof Kieslowski directs a black comedy starring Zbigniew Zamachowski as a Polish hairdresser and Julie Delpy as his French wife who divorces him. Rated R. \$4, CMA members \$3

Preconcert Lecture 6:45 Rebecca Fischer gives a free lecture in Gartner Auditorium

Subscription Concert 7:45 *Budapest Wind Ensemble*.

Formed in 1982 by artistic director Kálmán Berkes, the nine-member ensemble continues the two-century tradition of European *Harmonien* (wind bands), appearing throughout Europe and recording for the Hungaroton label. They perform works by Krommer, Mozart, Salieri, Weber, and J. Strauss.

Seating is reserved. Get tickets by phone (421-7340 ext. 282) Monday-Friday, starting Wednesday, October 11; or at the door starting one hour and fifteen minutes before each concert. Tickets are \$14, \$12, \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, \$8; special student rate at the door only \$5

19 October/Thursday

Film 12:30 Sound of Millennia: Korean Music (59 min.)

Gallery Talk 1:30 CMA Highlights

Gallery Talk 2:30 *The Golden Age of Spanish Painting*. Joellen DeOreo

20 October/Friday

Gallery Talk 1:30 CMA Highlights

21 October/Saturday

Gallery Talk 10:15 *Woofing Your Warp: Textiles of the Americas*. Dyane Hronek Hanslik

Gallery Talk 1:30 CMA Highlights

22 October/Sunday

Gallery Talk 1:30 *The Golden Age of Spanish Painting*. Joellen DeOreo

Organ Recital 2:00 Karel Paukert. Works by J. S. Bach and Franck

Guitar Recital 3:30 David Richter. The first-prize winner of the Milan International Guitar Competition and the National Wurlitzer Artist Competition has performed throughout the United States and Europe. He plays works by Rodrigo, Villa-Lobos, Brouwer, Barrios, and Boccia

Film 3:30 *Viridiana* (Spain/Mexico, 1961, b&w, subtitles, 91 min.) directed by Luis Buñuel, with Silvia Pinal, Francisco Rabal, and Fernando Rey. Biting account of the frustrated efforts of a naive, idealistic young nun to help the poor. From the director of *Belle de Jour*. \$4, CMA members \$3

24 October/Tuesday

Gallery Talk 1:30 CMA Highlights

25 October/Wednesday

Film 12:30 *A Korean Calligrapher* (20 min.)

Gallery Talk 1:30 *20th-Century Spanish Art*. Nancy McAfee

Gallery Talk 2:30 *Native American Ceramic Traditions*. Robin VanLear

Time Travels: Pyramids to Castles 4:00–5:30 (see October 11)

Film 7:30 *Red* (France, 1994, color, subtitles, 95 min.) directed by Krzysztof Kieslowski, with Irene Jacob and Jean-Louis Trintignant. The life of a young model becomes entwined with that of a retired judge in the magnificent conclusion to the "Three Colors" trilogy. Rated R. \$4, CMA members \$3

Asian Autumn and Festival Hispano

Many of the educational programs in October are associated either with the Asian Autumn exhibition, *Early Ceramics from Japan and Korea*, or with Cleveland's city-wide Festival Hispano.

The centerpiece of our Asian Autumn programming is the annual **Korean Arts Day** on Saturday the 7th, celebrating the exhibition with lectures and authentic performances. At 1:30 in the Recital Hall, Song-mi Yi, professor, Academy of Korean Studies, Seoul, presents a lecture, *Korean Landscape Painting: Past and Present*.

A 3:00 **Performance** in Gartner Auditorium follows: *Korean Music and Dance*, with guest performers from Seoul offering classical and folk music.

Asian Autumn programs also include a series of **Gallery Talks** on Wednesdays at 2:30: *Great Traditions: The World of Ceramics; Films and Videos*, shown in the A-V Center, Lower Level/Education, Wednesdays and Thursdays at 12:30; and at 3:00 on Sunday the 15th, a **Family Express** program, *Asian Autumn: Clay Creations* (create your own animal from clay in a free drop-in workshop). A sign language interpreter accompanies the 1:30 talk on Sunday the 1st.

Another great portion of October programming complements Cleveland's Festival Hispano, with most of our Wednesday 1:30 and all of our Thursday 2:30 **Gallery Talks**

concerning Spanish or Central and South American art. A second (but earlier) **Family Express**, on Sunday the 1st at 3:00, is a free drop-in workshop, *Lands before Columbus*.

Other October **Gallery Talks** include two on *Dorothy Dehner: Prints, Drawings, Sculpture* (Wednesday the 11th and Sunday the 15th) and a 10:15 Saturday morning series (starting the 14th): *Games People Play*.

There are three **Slide Lectures**. At 1:00 on Thursday the fifth, Jan Myers Newbury preses a Textile Art Alliance Lecture, *Capturing Forms and Color: Quilts and Paintings*. On Wednesday the 11th at 7:30, Joan Marter from Rutgers University presents the annual Harvey Buchanan Lecture: *Arcadian Nightmares: Dorothy Dehner and David Smith at Bolton Landing*. On Sunday the 29th at 3:30, Nancy McAfee offers *Unwrapping Christo*.

Our monthly **All-Day Drawing Workshop** is 10:30–4:00 on Saturday the 14th. To register and for fee information, call ext. 462. **Fall Young People's Classes** get underway October 14.

Barbara Kathman's after-school program, **Time Travels: Pyramids to Castles**, takes place Wednesdays, 4:00–5:30, October 11 to November 15. In alternating gallery and studio sessions for ages 9–12, the class explores what life was like for children in ancient and medieval times. Fee: \$35, CMA family members \$25. Call ext. 461 for information.

26 October/Thursday

Film 12:30 *A Korean Calligrapher* (20 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *20th-Century Spanish Art*. Nancy McAfee

27 October/Friday

Gallery Talk 1:30 *CMA Highlights*

28 October/Saturday

Gallery Talk 10:15 *Found Objects Transformed: African Art*. Cavana Faithwalker

Gallery Talk 1:30 *CMA Highlights*

29 October/Sunday

Gallery Talk 1:30 *20th-Century Spanish Art*. Nancy McAfee

Organ Recital 2:00 *David Rumsey*. The chairman of the department of organ and church music at the Sydney Conservatorium performs works by Mendelssohn, Haydn, Franck, Elgar, and Koehne

Slide Lecture 3:30 *Unwrapping Christo*. Nancy McAfee

Concert 3:30 *Myriad*. Codirectors Kathryn Brown and Yolanda Kondonassis plus principals and members of the Cleveland Orchestra and other local musicians play chamber music by Mozart, Walton, and Griegling in the first of two concerts this season

Film 3:30 *The Bicycle Thief* (Italy, 1949, b&w, subtitles, 90 min.) directed by Vittorio De Sica. An impoverished worker in postwar Italy searches for the stolen bicycle he needs for his job. A wrenching classic of Italian neorealism. New print! \$4, CMA members \$3

31 October/Tuesday

Gallery Talk 1:30 *CMA Highlights*

Flutist Jang-hyun Won performs as part of **Korean Arts Day**, Saturday, October 7



Summary of the 1994 Annual Report

This past year at the Cleveland Museum of Art was fascinating on many fronts. On the national scene, it is heartening that even in a political arena in which the arts find themselves increasingly embattled, public grassroots participation in the arts is remarkably strong. Great comprehensive art museums like Cleveland's have emerged as central to the civic imagination.

Our own increasingly "outer-directed" philosophy shines in three new colleagues we gained last year: Jeffrey Streat became our new chief exhibition designer; Cavanaugh Faithwalker was appointed the museum's first coordinator of community programs; and Kate Sellers came on board as director of development and external affairs. Their efforts will help shape the future of the museum's relationship to its audience.

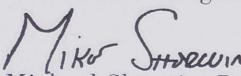
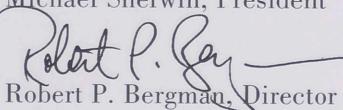
Our acquisitions were superb in quality and diverse in character, ranging from a fourth-century gold Byzantine pendant to two fifth-century Maya terracottas to paintings by artists as varied as 16th-century Italian Annibale Carracci and 20th-century American James Rosenquist. A wonderful group of works on paper was also acquired.

Our special exhibitions last year ranged widely, and we are indebted to a correspondingly wide range of collaborators who helped us offer these shows to the public, from cor-

porate sponsors, to partner institutions, to the volunteer members of our exhibition advisory committees.

The museum continued to whittle away at its operating deficit, which at the end of 1994 stood at just under \$212,000 after depreciation expense—compared to over \$2 million in 1992. An institution-wide culture of prudent spending, combined with solid financial planning, growing revenue from retail sales, and increased fundraising, can be thanked for this pattern of improvement. The combined value of the museum's endowments and trusts was approximately \$389,000,000 at the end of the year, down from 1993 due to last year's weak bond market. Note that the negative number under "Art Purchase" reflects year-to-year cash flow variances and does not represent an ongoing deficit. The report below summarizes the essential financial information for 1994.

Feel free to stop by the information desk at the museum for a copy of the complete 1994 Annual Report, wherein we are able to give more fitting acknowledgment to the many who deserve our gratitude.


Michael Sherwin, President

Robert P. Bergman, Director

1994 Statement of Operations	General	Restricted	Art Purchase	Total
Revenues and support				
All membership and annual giving	\$ 1,936,871			\$ 1,936,871
Endowment and trust revenues and gifts	8,254,661	\$ 372,266	\$ 7,120,919	19,120,112
Grants	606,004			606,004
Stores, cafe, parking, and products	2,336,823			2,336,823
Program revenues	567,839			567,839
Miscellaneous	414,095	77,687	70,549	562,331
Restricted		189,092		189,092
Total revenues and support	17,488,559	639,045	7,191,468	25,319,072
Expenses and acquisitions				
Curatorial, conservation, and art purchase	3,676,404	28,804	8,738,075	12,443,319
Education, extensions, library, publications, printing, photography, and musical arts	2,788,194	293,332		3,081,526
Building, grounds, and security	4,509,201	154,204		4,663,405
Membership, development, and administration	2,960,555	94,922		3,055,477
Stores, cafe, parking, and products	1,993,705			1,993,705
Other employee and retiree costs	587,892			587,892
Total expenditures before depreciation	16,515,997	571,252	8,738,075	25,825,324
Surplus (deficit) before depreciation expense	972,562	67,793	(1,546,607)	(506,252)
Depreciation expense	1,184,303			1,184,303
Net (deficit) surplus	\$ (211,741)	\$ 67,793	\$ (1,546,607)	\$ (1,690,555)

Corporate Matching Gifts

Corporate matching gifts: expanding your donation to the museum

When you make your annual fund gift to the museum this year, check to see if your employer will match your gift with an additional donation to the museum. Many companies offer to match gifts, usually at a one-to-one rate, as a way of encouraging their employees to contribute to their communities.

The companies listed below have already matched annual fund gifts to the museum made by their employees, retirees, and/or directors. Matching gifts accounted for nearly \$19,600 in 1994. The museum is most grateful to these companies for providing matching gifts to institutions supported by their employees.

AT&T Foundation	Master Builders, Inc.
Ameritech	The May Department Stores Foundation
Ameritech Services	NACCO Industries
The BF Goodrich Foundation	Nordson Corp.
BP America Inc.	PPG Industries Foundation
Caterpillar Tractor Company	R.R. Donnelley & Sons Company
Chemical Bank	Ralston Purina Company
Cleveland Electric Illuminating Company	Society National Bank
Consolidated Natural Gas Company	TRW, Inc.
Eaton Corporation	Tomkins Corporation Foundation
General Electric Foundation	The Travelers Companies
The Geon Company	Westinghouse Electric Corp. Foundation
Houghton Mifflin Company	Zurn Industries
IBM Corporation	Johnson & Johnson Family of Companies

A Gift That Returns Income to the Donor

How can you make a gift to the museum without giving up interest income? Establish a charitable gift annuity.

A charitable gift annuity allows a donor to transfer cash or other property to the museum, whereafter the museum pays the donor a fixed stream of income for the annuity period. Typically, the donor deducts from taxes the gift amount in the year the annuity is purchased.

Appreciated property (such as common stock) may be used to fund an annuity. Payments may be made quarterly or annually. If you are interested, please call Kate Sellers, director of development and external affairs, at ext. 154.

Honorable Gestures

Support the museum in a special way by making a gift in honor of a cherished friend or relative. Acknowledgment of your gift appears in the museum's annual report as a record of your contribution.

Gifts in honor of

through July 31, 1995

Robert Ball's parents

Robert Ball

Bob Bergman's speech

Cleveland Bar Association Auxiliary

Marty Blade

Women's Guild of the Church of Aurora

James H. Dempsey, Jr.

Donald F. Barney, Jr.

Education Department

Reliance Electric Company

In appreciation of tour conducted by the Education Department

1995 FTA Conference

80th birthday of Arthur Feldman

Mrs. Ernest H. Siegler

Bat Mitzvah of Jennifer Sager Gertman

Bill and Carole Warren

65th birthday of Gilbert Kaplan

Mr. and Mrs. Lee D. Powar

Birthdays of William and Nancy Keifer (twins)

Ruth H. Cohn

70th birthday of Harold "Sam" Minoff

From his friends and employees at Kichler Lighting

Gerald Schweigert's birthday

Mr. and Mrs. Donald M. McCann, Jr.

50th anniversary of Dr. and Mrs. Daniel Verne

Mr. and Mrs. Lee D. Powar

Gifts in memory of

through July 31, 1995

Abraham Bergman

Richard and Nancy Allen Margaret K. Burchenal Charles F. Obrecht

Robert Dalton

Mr. and Mrs. Albert Wade Laisy

Malvina Freedson

Dr. Benjamin Berger Byron L. and Doris M. Frankel

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E. B. Katz Company Mrs. Robert Lambert Mr. and Mrs. Frank K. Levin

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Margo Luntz

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Take Note



Chicago Monet Trip! As we go to press, we've just been able to arrange a day trip to see *Claude Monet: 1840-1926* at the Art Institute of Chicago, on Thursday, November 2, 1995. Transportation is by air from Hopkins; package includes round-trip airfare, ground transportation, exhibition ticket, and meal. Space is limited. Please call ext. 597 for recorded information and to make reservations. First-come, first-served.

Visit The Toledo Museum of Art

October 13 to January 7 to see *Made in America: Ten Centuries of American Art*, from 11th-century Native American pottery to Ansel Adams and Andy Warhol. Call 419/255-8000 for information, 1-800/766-6048 for tickets.

Thanks to Members! More than 16,000 devoted members actively support the Cleveland Museum of Art. This support takes many forms—members attend programs and events, volunteer time and talents, contribute to the annual fund for operating support, participate in affiliate groups, and assist in other activities. Members are partners in providing an important cultural resource for all of Northeast Ohio. We salute each and every one of you for your continuing interest and support!

Save the Date the Members Party for African Zion will be November 14 starting at 6:30. Details to come.

African Zion Support Initiative

Community Outreach for African Zion:

The Sacred Art of Ethiopia

CMA trustee Adrienne Lash Jones and corporate member Lonnie Coleman of ColeJon Corp. are chairing an exhibition advisory committee for *African Zion: The Sacred Art of Ethiopia*. Cleveland Mayor Michael R. White is the honorary chairman of this exhibition of art from one of the earliest and most fascinating Christian societies, which the mayor believes will have great meaning for many diverse parts of the community. In addition to the generous sponsorship of BankOne, Cleveland and BP America, the advisory

committee is working hard to encourage broad-based community support for this special exhibition.

The opportunity to become a community partner in presenting *African Zion* has already attracted additional individual and corporate support. Donors who contribute at least \$500 will be recognized on the entrance wall to the exhibition. If you are interested in participating in this initiative, please call Michael Weil in the development office at ext. 152 and/or complete the information form below and return it to the museum, attn. African Zion Community Support. Thank you!

Yes

I/We are interested in supporting African Zion

Name(s) as it (they) should appear on the credit wall

Telephone/Home

Work

Address

City/State/Zip

\$1000 \$750 \$500

\$ _____ (other)

Check enclosed

AmEx/Discover/MasterCard/VISA

Please bill my (please circle one):

Credit Card Account Number

Expiration date

Cardholder Signature

Please return this form to the museum, attn. African Zion Community Support



Members**Magazine**

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Admission to the museum is free

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Special exhibition info: 216/421-0232

Museum Store: 216/421-0931

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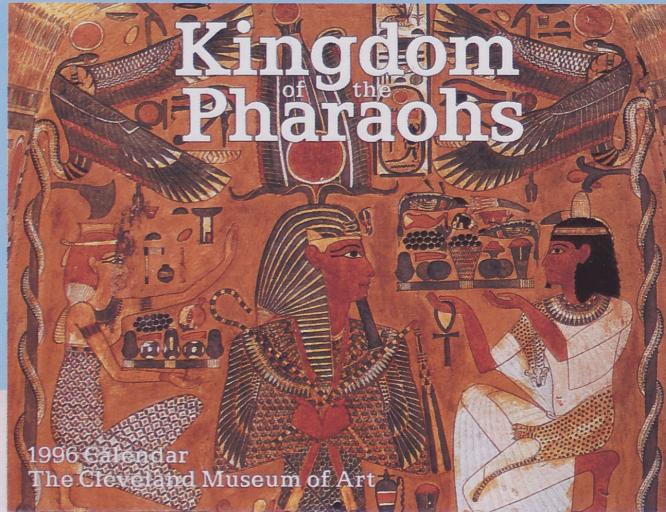
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**Dated Material
Do Not Delay****Gallery Hours**Tuesday, Thursday,
Friday 10:00-5:45
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Mondays,
July 4, Thanksgiving,
Christmas, and New
Year's Day**Museum Cafe
Hours**Tuesday, Thursday,
Friday 10:00-4:30
Saturday 10:00-8:30
Sunday 10:00-4:15
Sunday 1:00-4:30**Museum Store
Hours**Open during all regular
and extended hours**Ingalls Library
Members' Hours**Tuesday-Saturday
1:00—gallery closing
Slide Library by
appointment only**Parking**90¢ per half-hour to
\$7 max. in upper lot
\$3.50 flat rate in parking
deck
Free to senior citizens
all day Thursday
Free with handicapped
permit
\$2.25 flat fee every
Wednesday after 5:00
Rates include tax**For Visitors with
Disabilities**Large-type brochure
available in the North
Lobby. Borrow wheel-
chairs at the check
room**Wheelchair access** is
via the North Door**Free assistive listening system** (ask at
the North Lobby
check room) for films
and lectures in the
Auditorium and Rec-
ital Hall—funded by
a grant from Society
National Bank

Native American Art

THE CLEVELAND MUSEUM OF ART
1996 CALENDAR

A Bonus Day with Every 1996 Calendar



from the museum stores at University Circle and Beachwood Place Mall, lower level Saks wing. In addition, both stores will be open all day February 29. Act now, this special offer comes only every four years.



Florilegium

The
Cleveland
Museum
of Art
1996 Calendar